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**R**EPRODUCED on the cover is the curtain of the Teatro Comunale of Bologna which is one of the most beautiful amongst many of the Italian Opera Houses.

It was painted by the Bolognese painter Napoleone Angiolini (1797-1871) and represents the "Triumph of Felsina".

Felsina was the name of Bologna during the period of the Etruscan domination (in Etruscan Velzna), Volsinii by the Romans at the end of the VI Century B.C.

To-day what remains of the City of Felsina can be traced in the tombs of the necropolis near Porta S. Isaia. Tradition says that Felsina was founded by Ocno, son or brother of Auleste the founder of Perugia — was destroyed about the middle of the IV Century B.C. by the Galli Boi people of the Celtic race. The Romans changed the name of Felsina to that of Bononia, which was of Celtic origin and derived from the word "Bona" meaning "Construction".

In 189 B.C. after the defeat of Galli Boi a Roman Colony was settled there.

NOTE: The stage dimensions of the Teatro Comunale are: proscenium 46 feet wide, depth of stage 105 feet, height of stage 99 feet.



**T**HE Editor thanks the Sovrintendente of the TEATRO COMUNALE of Bologna and the Director of the ENTE PROVINCIALE per il TURISMO of Bologna for so kindly presenting the material for the note on the Comunale Theatre and also the photographs and blocks for illustrating it as well as the block for the coloured picture on the cover of this Brochure.

*Edited by*

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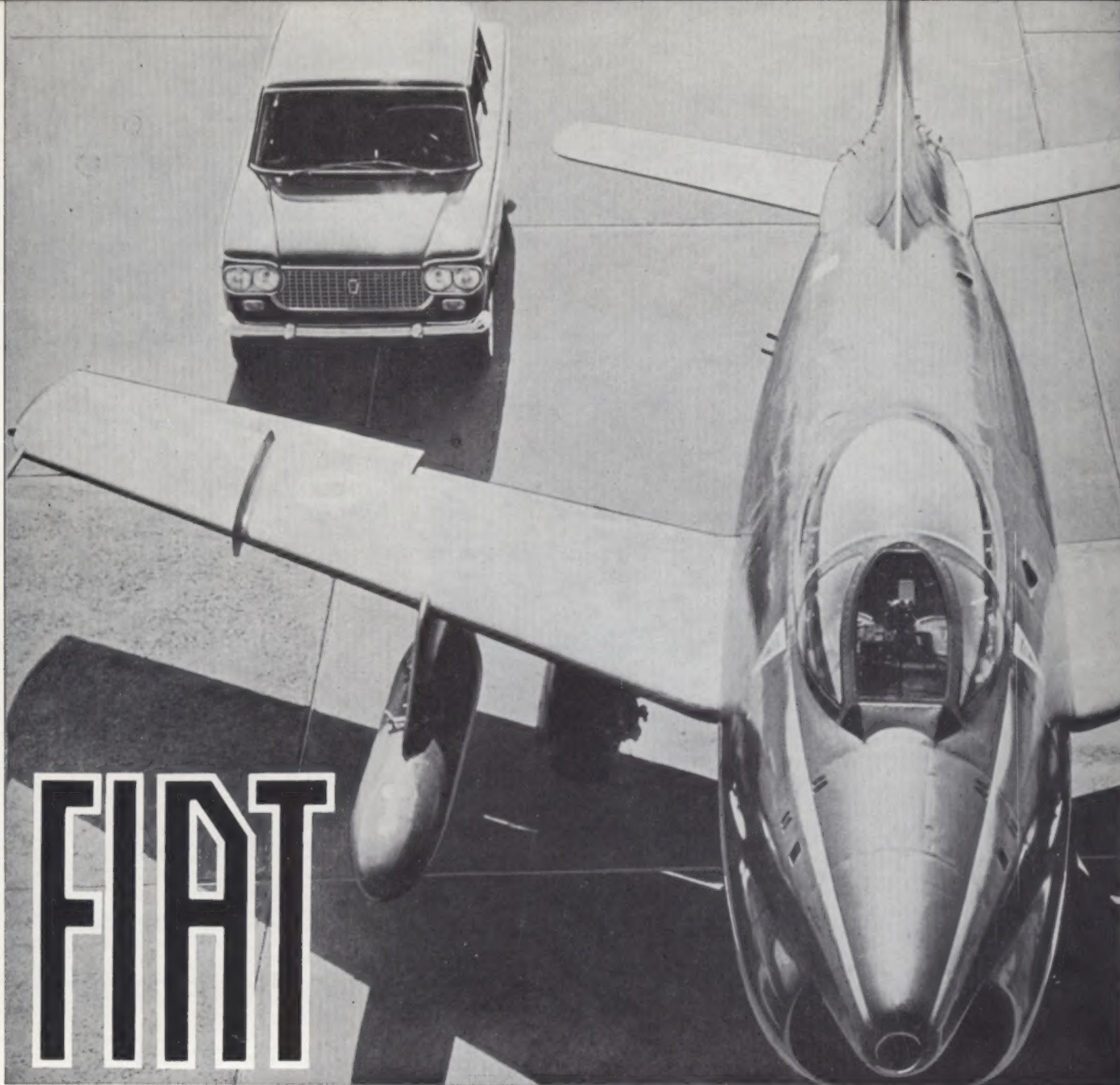
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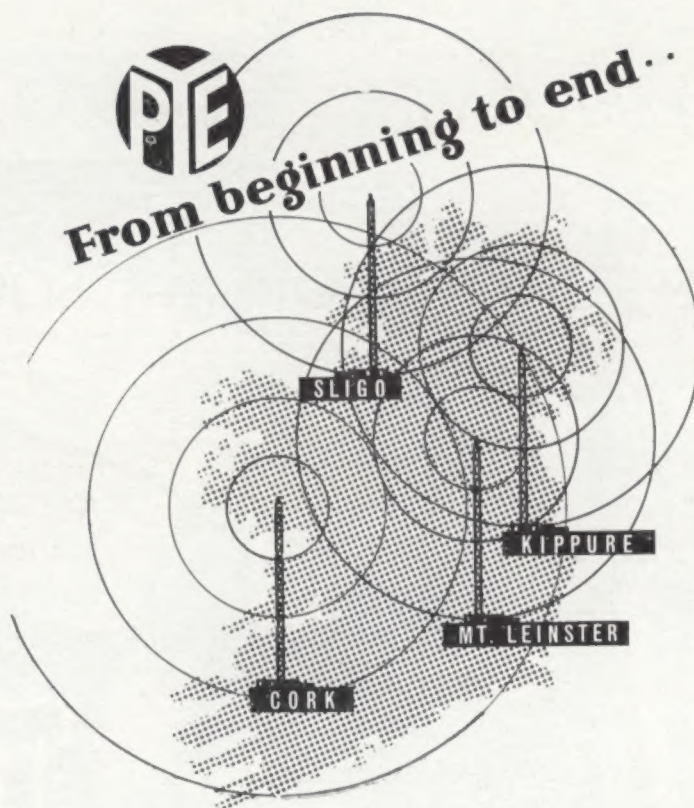
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*The Teatro Comunale of Bologna which opened its doors just over two hundred and one years ago on 14 May, 1763, is second in order of antiquity (the first being the San Carlo of Naples) among the great Italian theatres still in existence and functioning as opera houses. It replaced the Teatro Malvezzi which was destroyed by fire in February, 1745.*

*The destruction of the Malvezzi inspired the nobility and gentry of Bologna to set about a project for the erection of a theatre vaster and even more imposing than the one that had been destroyed. So, in May, 1750, some of the leading citizens of Bologna, which then was part of the Papal States, petitioned Pope Benedict XIV*

*(Prospero Lambertini, a Bolognese himself) for approval of their scheme. It was not, however, until 1756 that a site was acquired in the centre of what is now the oldest part of the arcaded city. It was purchased from Don Guido Bentivoglio d'Aragona for a substantial sum in cash plus the concession to him and his heirs in perpetuity of "the first box to the right of the entry to the platea".*

*The design and construction of the theatre were confided to the famous architect of the period, Antonio Galli-Bibiena. Bibiena's design when it was exhibited evoked the most acrimonious public controversies which were of course fomented by the partisans of the hardly less famous contempor-*

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*View of the ceiling redecorated in 1866 by Luigi Busi (born in Bologna 1838, died 1884).  
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ary architect Torregiani. Polemics raged bitterly until on an appeal to the Legate, Cardinal Serbelloni, by a number of persons in high standing in the City, the plan of Bibiena was finally and officially confirmed with only some minor modifications.

Disputes which became serious public issues broke out afresh as the work proceeded and it became clear that the execution of Bibiena's grandiose plans for an edifice to contain not only a theatre but assembly rooms and many other social amenities as well was going to cost far more than the available funds. The unfortunate Bibiena, distracted to find himself the storm centre of these public controversies, was obliged to modify

his plans and cut out whatever was not related to the functional requirements of a theatre and its public. The contrast between the magnificent colonnade that runs the whole length of the facade at street level and the bare and still unfinished surface of the portion of the facade above it still testifies to the running out of funds before the external details could be completed.

Expense was not spared, however, on the superb baroque "sala" (the auditorium itself) with the rich décor of its gilded proscenium arch, its five tiers of boxes, its candelabra and painted ceiling. The original vast drop-curtain depicting an allegorical scene, "The Triumph of Felsina", by the contemporary painter Angiolini is still in





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*View from Stage of the Theatre called the Sala del Bibbiena after a famous Bolognese architect, Antonio Bibbiena.*

position. Between platea, boxes and gallery the Comunale seats 1,600 persons. The platea can be raised by mechanical hoists to bring it to the same level as the stage and the first row of boxes so as to form one huge floor for balls and great social occasions.

The Bolognesi were the first to adopt the device of raising funds to construct their theatre by selling boxes outright and in perpetuity. A similar arrangement in one form or another later became general in Italy and elsewhere. Private ownership of boxes has persisted in many places right up to the present day and produces many a financial

headache for modern promoters of opera in the theatres where it survives.

At last the day of the inauguration came — 14 May, 1763 — and great was the popular excitement inside and outside the theatre. The opera was Gluck's "IL TRIONFO DI CLELIA" to verses by Metastasio with gorgeous settings and the best singers of the day. Thenceforward Bologna has been in the van of musical achievement. At the end of the 19th century it became something of a Wagner stronghold and the first Italian performance of "Lohengrin" took place at the Comunale on November 1, 1871. An



enthusiastic listener on the occasion was Giuseppe Verdi who was observed to follow it intently, making notes.

To mark the Theatre's second centenary its Administration organised a brilliant series of symphony concerts (it has its own permanent orchestra) and opera performances during the whole of the 1963/64 Season. In keeping with the Wagnerian tradition the first opera of the Season was "Parsifal" which also had received its first Italian performance in Bologna. Other works

performed were Verdi's "Requiem", "La Traviata" and "Forza del Destino"—the latter with Carlo Bergonzi and Piero Cappuccilli. The series proceeded with some modern operas by Ravel, Ghedini and Debussy and ended appropriately with the opera with which the Theatre was inaugurated—"Il Trionfo di Clelia"—in its first season 1763/64.

One wishes this illustrious theatre many more years—centuries, in fact—of successful artistic life.



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*View of the theatre with floral decoration for Gala Night*



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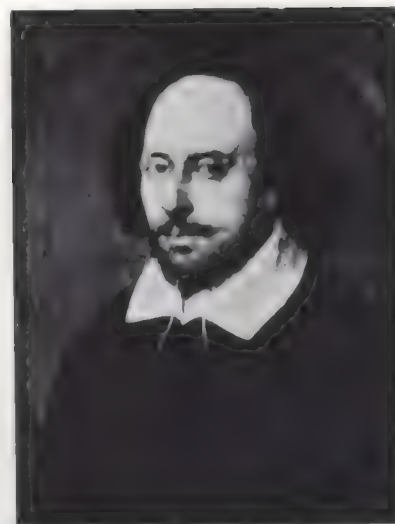


# VERDI and SHAKESPEARE

by

FRANK GRANVILLE BARKER

*Appeared in RICORDIANA January, 1964*



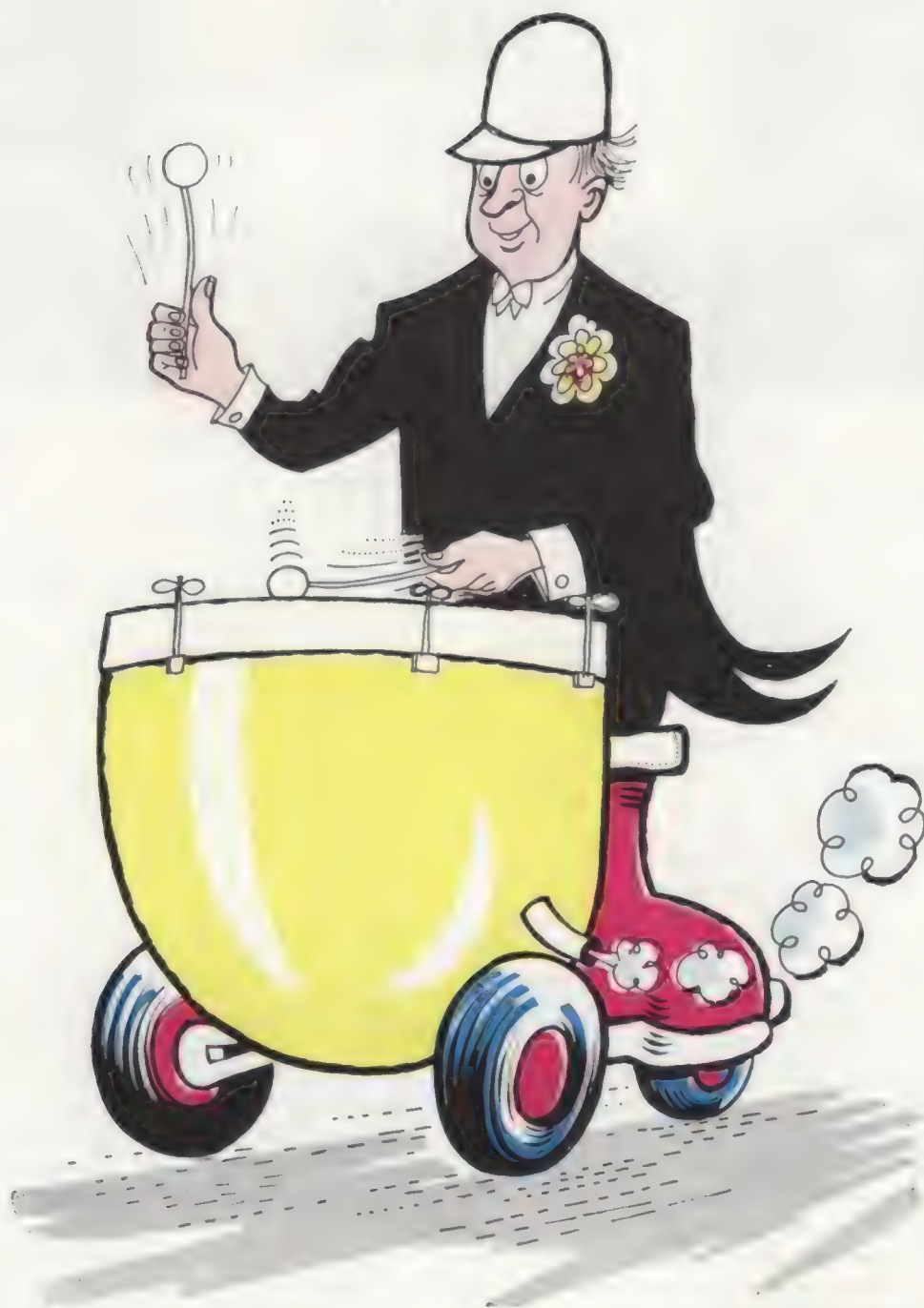
THE names of Verdi and Shakespeare have been linked so often by commentators on the former's work that it has become all too easy to overlook what they mean when they do so. Are they, for example, simply drawing attention to the fact that Verdi's final masterpieces happened to be setting of plays by Shakespeare? Do they mean merely that the Italian composer and the English dramatist shared a common view of mankind and showed the same intense love of life? It is, I believe, one or other of these considerations that most critics and biographers have had in mind when they have referred to Shakespeare and Verdi in the same breath. And both, I am equally certain, are quite superficial: the bonds that unite Shakespeare and Verdi are far stronger and far more fundamental.

Studies of Verdi as a creative artist invariably make it appear that it took all the efforts of his remarkably perceptive colleagues Giulio Ricordi and Arrigo Boito to undertake the two great Shakespearian operas. It is true, of course, that a good deal of planning, not to mention guile, was required to make Verdi take up his pen again for *Otello*, but this was simply because the composer was in his seventies and felt, not unnaturally, that he had deserved a rest from the labours of producing 24 operas. It was not a question of his being afraid of embarking upon a Shakespearian opera, but of his being reluctant to embark on an opera at all. Far from being averse to tackling Shakespeare, he had chosen *Macbeth* as a subject as early in his career as 1847 and had cared sufficiently deeply for it to make the extensive revision of 1865. It has always been fashionable to dismiss *Macbeth*, in both versions, as a

failure, but the falsity of this verdict soon becomes clear to anyone who cares to listen to the music and study the varied comments Verdi made on it over the years.

Nobody would try to claim that *Macbeth* is anything like so great a work as *Otello* (twin peak with *Tristan* of tragic opera) or *Falstaff* (twin peak with *Figaro* of comic opera), but this is no reason to blind oneself to its virtues and dismiss it out of hand. First of all, Verdi approached his task with unusual reverence for the dramatist whose work he was setting out to express through another medium. 'I would have you serve the poet', he wrote to Felice Varesi, the first *Macbeth*, 'better than the composer.' He went to the trouble of writing to London to find out how such effects as the appearance of the apparitions were traditionally produced on the stage in Shakespeare's own country. In several respects, it might be noted, his opera was closer to the Shakespearian original than any production of the play was likely to be in England at that time, for the Fool had only been restored to *King Lear* in 1838 and the great actor-managers were only just beginning to rescue the original texts of the plays from the drivelling travesties that had been given for more than a century. It is clear from the wealth of expression marks and other instructions in the score that Verdi believed he was venturing into a new realm of music-drama. In the case of Lady Macbeth he was willing to sacrifice beautiful sound to dramatic truth: 'I would not have Lady Macbeth sing at all . . . her voice should be hard, stifled and dark . . . the voice of a devil.' Is there any wonder that Verdi, who had taken so much trouble to





GO WELL  
GO SHELL





honour the spirit of Shakespeare, was incensed by the Parisian critics of 1865 who accused him of not understanding the dramatist. 'I may not have handled *Macbeth* well', he wrote to the French publisher Escudier, 'but to say that I do not know, do not feel Shakespeare, no, by Heaven, no! He is one of my very special poets. I have had him in my hands from early youth, and I read and reread him continually.' His familiarity with Shakespeare, incidentally, is borne out by the frequent quotations from the plays in letters, often quite light-hearted ones, to his friends.

One of the mysteries of Verdi's career is why he never wrote the *King Lear* opera that occupied his thoughts for so many years. It was in 1843, when he had only four operas to his credit, that he first suggested *King Lear*, and had the Fenice had a good enough baritone available at the time he might well have tackled the theme. Instead, however, he turned to Hugo's *Hernani*. Seven years later Verdi sent a detailed synopsis of *King Lear* to Cammarano with a covering letter that makes it clear he had already discussed it with the poet at some length. He suggested five principals—Lear, Cordelia, the Fool, Edmund and Edgar—and the fact that the Fool is one of them shows that Verdi was ahead of most of the English actors and critics of the time in his knowledge of Shakespeare. 'You understand', he went on, 'that there is no need to turn *King Lear* into a drama in the hitherto accepted form; it should be treated in an entirely new and spacious manner, without regard for the conventions.' And this in 1850! Three years later Lear was again haunting Verdi's mind, and he was writing to another poet, Somma, making the famous confession: 'I prefer Shakespeare to every other dramatist, the Greeks not excepted.' Somma actually completed the *King Lear* libretto, and it is quite likely that sketches for the score went up in smoke with other incomplete works as instructed in Verdi's will. *King Lear* was suggested again in 1854, this time for a new opera house at Genoa, but *Les Vêpres siciliennes* was written for Paris instead. Next, two years later, negotiations were begun with the San Carlo, but when Verdi could not have Piccolomini (the most famous Violetta in *La Traviata*) for his Cordelia, the project was dropped. Verdi made one final suggestion of *King Lear* in 1866 for the Paris Opéra, but the idea was dismissed with a shrug of sophisticated Parisian shoulders because it would not be spectacular enough. So much for French taste!

Verdi's scrupulous care in the preparation of *Macbeth* and repeated attempts over a period of 23 years to make a worthy attempt at *King Lear* make it clear that he held Shakespeare in tremendous respect. It is equally clear that he understood the English dramatist truly and deeply, revering him as 'the greatest authority

## FRANK GRANVILLE BARKER

Born in York on June 3rd, 1923, and studied at the University of Leeds, graduating as a B.A. in English Literature with Music and Philosophy as subsidiary subjects. While at the university was connected with the Tudor Players there as an actor, touring Germany as Wagner and Chorus in Marlowe's *Doctor Faustus* in 1949. Became touring publicity officer with the Carl Rosa Opera Co. in 1952; London music and drama critic of 'The Stage' 1953-55; editor of 'Plays and Players' 1955-62; editor of 'Music and Musicians' since 1962. Author of 'Stars of the Opera' (1949), 'Voices of the Opera' (1951), and, as co-author with Geoffrey Handley-Taylor, 'John Gay and the Ballad Opera' (Hinrichsen). Contributor to the 'Yorkshire Post', 'Topic', 'Scene', 'Opera News' (New York), 'Music Journal' (New York), 'Crescendo', 'Ricordiana', 'Halle', 'Everybody's Weekly', 'Records and Recording', etc. etc. Favourite composers Verdi, Mozart, Rossini, Smetana, Britten.

on the heart of man'. No composer was ever better suited than he to tackle such a masterpiece as *Othello*: indeed, who else, other than Mozart perhaps, could ever have translated one of Shakespeare's four great tragedies into a new medium without diminishing its stature in any way? No less remarkable is Verdi's turning *The Merry Wives of Windsor*, that Whitehall farce of 1600, into pure gold. It is true that Boito's splendid libretto is in itself a considerable improvement on the play, but it is Verdi whose magic changes its prose into poetry.

In their works, Verdi and Shakespeare reveal the same richness of invention, generosity of spirit and breadth of sympathy. Each was a hard-working servant of the theatre in which he found himself, yet each transcended it too. Each had the power to take up second-rate material and touch it with immortality: Shakespeare would rake up an old play and transform it with his poetry into something rich and living and true, and Verdi could perform a similar miracle with his music. The early operas, for instance, which we have been re-discovering so enjoyably over the past few years, have frankly dreadful librettos based on equally dreadful plays, but Verdi's music gives them



dramatic truth and heart. Poet and composer alike were men of their time, faithfully reflecting it yet also looking beyond it. They looked back, too, *before* their time, for their works reveal remarkable sympathy for men and women of all periods of history. Alberto Moravia, indeed, in a controversial new assessment of Verdi, regards him as a Renaissance man and says that he gives us, like Shakespeare, an image of mankind that belongs wholly to the Renaissance, when 'man loved himself, nothing but himself and nothing less than himself'. This opens up an illuminating and rewarding field of study, but surely Moravia is wrong when he asserts there is nothing of the Romantic in Verdi. Verdi's operas are full of Romantic expression—as are Shakespeare's plays, with their staggeringly modern outlook. This rare fusion of Renaissance and Romantic qualities is in fact one of the major links between Verdi and Shakespeare.

When the two mature artists came together in *Otello* and *Falstaff*, masterpieces were simply inevitable. The reason why they never came together in *King Lear* can surely only be explained by the fact that Verdi understood Shakespeare well enough to know when to leave his work alone. *King Lear*, of all plays, needs no other music than that of Shakespeare's poetry—not even Verdi's.



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(Puccini)

**NABUCCO**  
(Verdi)

**La BOHÈME**  
(Puccini)

**La TRAVIATA**  
(Verdi)

**ANDREA CHÉNIER**  
(Giordano)

**OTELLO**  
(Verdi)

### ARTISTES :

Carlo Ferrario, Luisa Maragliano, Margherita Rinaldi, Mary Sheridan, Ileana Sinnone, Anna Di Stasio, Ivana Tosini, Virginia Zeani, Cesare Bardelli, Brendan Cavanagh, Piero Miranda Ferraro, Edwin Fitzgibbon, Loris Gambelli, Gian Giacomo Guelfi, Angelo LoForese, Ferruccio Mazzoli, Attilio d'Orazi, Alberto Oro, Luciano Pavarotti, Giannicola Pigliucci, Patrick Ring, Giuseppe Taddei, Enzo Tei, Ernesto Vezzosi.

### CONDUCTORS :

NAPOLEONE ANNOVAZZI

FERDINANDO GUARNIERI

TIBOR PAUL

### PRODUCER :

ENRICO FRIGERIO

### ASSISTANT PRODUCER :

PATRICK MacCELLAN

### CHORUS MASTERS :

MAESTRO RICCARDO BOTTINO

WILLIAM RICHARDS

CHORUS OF DUBLIN GRAND OPERA SOCIETY

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OFFICIAL OPENING NIGHT — MONDAY, 18th MAY, 1964

GALA NIGHT — WEDNESDAY, 25th MAY, 1964.

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## MAESTRI AND ARTISTES

*who have appeared since 1951 in the Official Festivals of Italian Opera organised by Maestro Cardenio Botti  
on behalf of the Dublin Grand Opera Society (in association with Radio Eireann).*

### SOPRANI :

Edy Amedeo  
Sofia Bandin  
Elisabetta Barbato  
Ines Bardini  
Silvana Bazzoni  
Aureliana Beltrami  
Maria Caniglia  
Marina Cucchio  
Maria Curtis  
Simona Dall'Argine  
Maria Dalla Spezia  
Gianna D'Angelo  
Gloria Davy  
Nora De Rosa  
Ofelia Di Marco  
Veronica Dunne  
Maria Erato  
Carla Ferrario  
Rina Gigli  
Ornella Jachetti  
Miki Koiwai  
Luisa Malagrida  
Caterina Mancini  
Luisa Maragliano  
Valeria Mariconda  
Mafalda Micheluzzi  
Anna Moffo  
Renata Ongaro  
Franca Ottaviani  
Claudia Parada  
Antonietta Pastori  
Marisa Pintus  
Dodi Protero  
Margherita Rinaldi  
Elena Rizzieri  
Licia Rossini  
Eliaana Sinnone  
Elena Todeschi  
Ivana Tosini  
Gabriella Tucci  
Lucilla Udovich  
Virginia Zeani

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### AUTORI-DIRETTORI :

(Composers)

Salvatore Allegra  
Licinio Refice

### MEZZOSOPRANI :

Giannella Borelli  
Rina Corsi  
Lucia Danieli  
Valeria Escalar  
Bernadette Greevy  
Licia Maragno  
Paola Mantovani  
Lari Scipioni  
Ebe Stignani  
Maria Tassi  
Palmira Vitali-Marini

### TENORI:

Antonio Annaloro  
Fernando Bandera  
Ugo Benelli  
Ruggero Bondino  
Umberto Borsò  
Ferrando Ferrari  
Antonio Galie  
Salvatore Gioia  
Umberto Grilli  
Angelo LoForese  
Ermanno Lorenzi  
Angelo Marchiandi  
Carlo Menippo  
Piero Miranda Ferraro  
Alvinio Misciano  
Luciano Pavarotti  
Gianni Raimondi  
Regolo Romani  
Giuseppe di Stefano  
Enzo Tei  
Primo Zamburano  
Giuseppe Zampieri

### MAESTRI DIRETTORI :

Napoleone Annovazzi  
Alberto Erede  
Ferdinando Guarnieri

Francesco Mander

Giuseppe Morelli  
Giuseppe Caravaglios Patané  
Franco Patané  
Tibor Paul  
Ottavio Ziino

### BARITONI :

Rodolfo Azzolini  
Cesare Bardelli  
Otello Bersellini  
Piero Cappuccilli  
Scipio Colombo  
Dino Dondi  
Attilio D'Orazi  
Giulio Fioravanti  
Giuseppe Forgione  
Tito Gobbi  
Gian Giacomo Guelfi  
Piero Guelfi  
Gianni Maffeo  
Giulio Mastrangelo  
Carlo Meliciani  
Guido Pasella  
Afro Poli  
Aldo Protti  
Renzo Scorsoni  
Paolo Silveri  
Enzo Sordello  
Giuseppe Taddei  
Carlo Tagliabue

### BASSI :

Plinio Clabassi  
Lorenzo Gaetani  
Loris Gambelli  
Ferruccio Mazzoli  
Giannicola Pigliucci  
Leo Pudis  
Marco Stefanoni

### REGISTI (Producers)

Carlo Acly Azzolini  
Enrico Frigerio  
Bruno Nofri  
Elisabetta Woehr

# Conductors

## **NAPOLEONE ANNOVAZZI**

(Conductor) though born a Florentine completed his musical studies at Venice and began his conducting career at Riga in 1935. Combining work in the fields of symphonic and opera music, he has conducted the Santa Cecilia, Vienna Symphony and Munich Philharmonic Orchestras and the orchestras of Lisbon and Madrid and, in the field of Opera, at the State Operas of Vienna, Cologne, Wiesbaden and Munich and in Lisbon, Barcelona, Naples, Rome as well as at Caracalla. In America he has directed opera at Havana, Mexico and the City Centre, New York. This is his fourth visit to Dublin.



## **FERDINANDO GUARNIERI**

(Conductor). Son of the famous conductor Antonio Guarnieri, was born 27 years ago in Milan. After completing his training as a cellist at the Verdi Conservatory in Milan he turned to orchestral conducting after a course of study in the Accademia Chigiana in Siena. He has already become very active both in the symphonic and operatic fields and has worked at the Scala, the Verdi of Trieste, the Comunale of Bologna, the Bellini of Catania, the Reggio of Parma besides conducting the Orchestras of the Italian Radio and Angelicum of Milan. This is his first visit to Dublin.



## **TIBOR PAUL**

(Conductor) is a graduate of the Royal Academy of Music in Budapest, where he was a pupil of Zoltan Kodály.

He was founder and director of the Budapest Concert Orchestra, which, under the direction of several famous conductors, rapidly achieved a high standard. After intensive study with Herman Scherchen and Felix Weingartner, Tibor Paul began his conducting career in 1939 with his own orchestra and had the distinction of conducting for Bela Bartók as soloist at a number of his concerts in Budapest.

After leaving Hungary in 1948 he conducted for two and a half years for the Swiss Radio Corporation and the Berne Opera House.

Between 1950 and 1959 he was conductor for the Australian Broadcasting Commission. In 1954 he was appointed to the New South Wales State Conservatorium as Professor of the conducting class and also in 1954 and 1955 was Principal Conductor of the Australian Opera Company.

Since his first return visit to Europe on an extensive tour in 1958 he has conducted concerts and operas in Austria, Germany, Holland, Denmark, France, Italy and Portugal.

Tibor Paul was appointed to his present post of Director of Music with Radio and Telefís Éireann in 1962 and he has been their Principal Conductor since 1961.





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## *Festival Impresario*

### CARDENIO BOTTI

(Manager). Maestro Botti's many activities, conductor, composer and man of theatre, are well known in Italy where he has supervised the direction of many of the principal opera houses. He completed his studies at the St. Cecilia Conservatorio in Rome. At the Royal Opera House in Malta he was first conductor for the operas and symphony concerts, and subsequently General Manager. He conducted the St. Cecilia Orchestra in Rome at various concerts at the Augusteo. He was subsequently appointed Director of the Teatro Massimo in Palermo and later of the Carlo Felice in Genoa. He has been an adjudicator at numerous contests for singers and composers and has been Director of the Organisation for the co-ordination of the great Opera Houses, controlled by the State. For twelve years he has organised the visiting Italian Opera Company for the D.G.O.S. and the benefit of his long experience has considerably aided the success of the Italian Opera Festivals in Dublin.



## *Producer*

### ENRICO FRIGERIO

(Producer) was born at Castello di Lecce. After graduating in Law at Milan University he turned to the study of musical composition at the Scuola di Musica of Milan under Paul Kletski. Although he has to his credit several musical compositions which have received public performance, he decided on the role of opera producer (*regista*) as a career, which he embarked on in 1938. Over the years he has produced some 150 operas in the more important theatres of Italy, France, Germany, Switzerland, Spain and in both North and South America. Among the highlights of his productions were Rossini's "TANCREDI" (Florence Festival 1951); Verdi's "GIOVANNA D'ARCO" at the San Carlo of Naples and in Paris in the Verdi Anniversary Celebrations 1951; the first performance in Italy, again at the San Carlo, of Prokofiev's "IL GIOCATORE" (1953) and Berlioz' "DAMNATION DE FAUST" at the Florence Festival 1954.

FRIGERIO has also been the producer of a number of film documentaries. It is his second visit to Dublin.







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## Chorus Masters



### RICCARDO BOTTINO

(Chorusmaster). After studying pianoforte, composition and orchestral and choral conducting under Schinelli, Bossi and Pedrollo at Parma, Maestro Bottino graduated at the Conservatorio Giuseppe Verdi, Milan. He began his career as an orchestra director and conducted in the major theatres in Italy besides undertaking extended tours of France, Switzerland, Germany and England. Recently, however, he has devoted himself exclusively to choral conducting in which he has specialised, having acted as chorus master in important official opera seasons in Italy and abroad. He arrived in Dublin for chorus rehearsals two months ago direct from the Teatro Liceo of Barcelona where he was chorusmaster for all operas throughout the four months international opera season there.

### WILLIAM RICHARDS

(Chorusmaster). Member of the Welsh National Company from its foundation.

Member of the Lyrian Singers of Welsh B.B.C. fame.

Producer for the major Drama Festivals in Wales.

Musical Director and Producer for several Welsh amateur opera societies.

Since coming to Dublin some 6 years ago, he has produced a number of plays for the St. James's Gate Drama Group and has conducted musical shows in the Rupert Guinness Hall.







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organisations whose  
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### CARLA FERRARIO

(Soprano). Belongs to that elect category of which nature produces so few specimens — the true dramatic soprano, a type of voice capable not only of encompassing the range but also the power and agility required for such diverse music as that of *Norma* and *Turandot*. In a few short years Ferrario's vocal and musical gifts have secured her recognition as a leading dramatic soprano in the best European opera houses as well as in Rio and Santiago, South America. Her first assumption of the role of *Turandot* with its terrible vocal demands was in Palermo in 1963.



### LUISA MARAGLIANO

(Soprano) was born and studied in Genoa. After her début in Switzerland as Mimi her extraordinary qualities as a dramatic soprano and as a Verdi soprano soon developed. In the few brilliant years of this young soprano's career she has appeared in many of the greater opera houses — to mention but a few, Covent Garden, the State Operas of Berlin and Dresden, at the Arena at Verona as well as in the theatres of Bologna, Parma, Rome, Genoa, Naples, Turin and Catania. This will be her third visit to Dublin. Recently Mme. Maragliano was awarded the coveted Golden Orpheus which in previous years was conferred on Callas and Tebaldi.



### MARGHERITA RINALDI

(Soprano). Studied in Milan and perfected her style at the school of the famous teacher Ines Adami Corradetti. Was discovered at the Spoleto competition in 1958 where she won first prize. In the Teatro Sperimentale there, which is under the same direction as the Opera of Rome, she made her début in *Lucia de Lammermoor*, obtaining great praise from public and press. She was immediately called to La Scala. In recent years she has been engaged mostly at the Teatro dell' Opera, Rome and has become an established favourite in Dublin for lirico-leggiero roles.

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## MARY SHERIDAN

(Soprano). Made her operatic début with the Dublin Grand Opera Society in 1962 as Shepherd Boy in *Tannhauser*. Since then she has sung secondary roles in *Tosca*, *Aida*, *Macbeth*, *Carmen*, *The Marriage of Figaro*, and *Die Fledermaus*. She is a member of Radio Eireann Singers since 1956. At the Feis Ceoil in 1959 won Contralto Solo award, the Oratorio Prize and the John McCormack Cup. In 1960 won Handel Prize and Percy Whitehead Memorial Cup for Interpretation. Has been soloist with Symphony and Light Orchestras, as recitalist over Radio Eireann. Was also soloist (Mezzo) with Our Lady's Choral Society, *Messiah*, and Verdi *Requiem*. In 1961 was awarded a Scholarship by the Italian Government, and studied for ten months with Madam Carmen Melis (Tebaldi's teacher) at Como.



## ANNA DI STASIO

(Mezzosoprano). Studied in Rome. This intelligent and versatile artist is well known throughout Italy for her fine voice and the exceptional musicianship which enable her to undertake a very wide range of mezzo roles. Most of the important theatres of Italy have engaged her and she has also taken part in opera tours in England, Scandinavia and Japan.

## ILEANA SINNONE

(Soprano). This young artist has been singing in public for less than two years but in this short time has already begun to ascend the ladder of success in the lirico-leggiero repertoire. She has already been engaged by several Italian Theatres and for tournées in Spain and Germany to sing the parts of Liu in *Turandot* and Musetta in *La Bohème* in which she will appear during her first visit to Dublin.







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## IVANA TOSINI

(Soprano). After a long period of serious study, now ranks with the elect of the *bel canto* school. She has made her Scala début and has sung in leading theatres in Germany, Switzerland, Scandinavia and North Africa. At the Albert Hall, London, she attained great success in the soprano rôle in Verdi's *Requiem*. She comes to Dublin to sing Mimi in *La Bohème*.

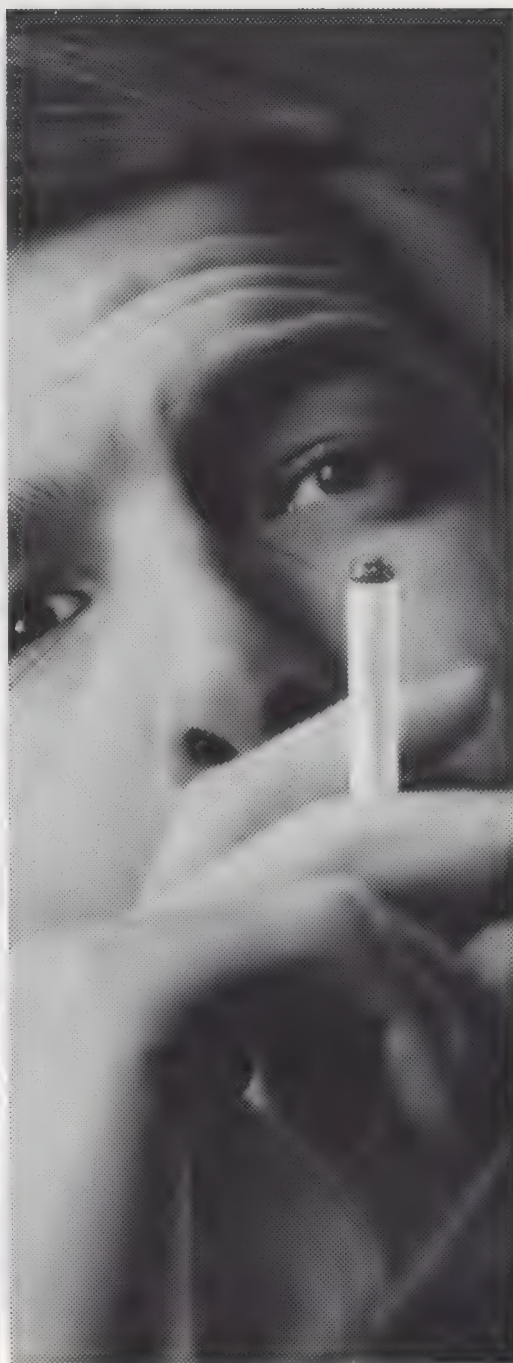


## VIRGINIA ZEANI

(Soprano) studied first in Rumania, where she was born, and then in Italy where she still lives and which she considers her country of adoption. She is married to the famous bass Nicola Rossi Lemeni. Her career has been one of continual and rapid ascent to stardom and she is in demand at all the great opera houses of Europe and America. She has sung at the Opera House of Rome, La Scala, at the Comunale of Florence, and in all the large Italian opera houses. She has also appeared in France, England, Austria, Spain, Egypt, South Africa, and several times at the Italian Opera Festival in Dublin. A sensitive and versatile artist, she interprets operas of Verdi, Donizetti, Mozart and Puccini, and has a vast repertoire in six languages.



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### CESARE BARDELLI

(Baritone). Is Italo-American and, so, his opera activities have for the most part been in America, North and South. He has just concluded a successful season with the Metropolitan Opera, New York, having participated also in the special performances put on by the Met. in conjunction with the New York World Fair. In Europe his most recent success was as Scarpia in the 1963-64 Venice opera season. He comes to Dublin for the first time to appear in the role of Iago in *Otello*.

### BRENDAN CAVANAGH

(Tenor). Sang many secondary Tenor roles with D.G.O.S., also Tenor Soloist with Out Lady's Choral Society, *Messiah*, *Stabat Mater*, *Verdi Requiem*; also principal parts: *Desert Song*, *Student Prince*, *New Moon*, etc.

Performed all over Ireland. Also sang leading parts with the Glasnevin Musical Society, etc.



### LORIS GAMBELLI

(Bass) was born in Rome and studied under the famous baritone Riccardo Stracciari. He won the International Singing Competition at Fabriano and there made his debut in Donizetti's *La Favourita*. He has since sung in many important Italian opera houses. Abroad he has taken part in seasons in Madrid, Egypt, Denmark, and in South America. He has been a frequent and welcome visitor to Dublin for the Italian Festivals.







## THE HORSE THROUGH THE AGES

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### ANGELO LOFORESE

(Tenor). Studied singing in Milan under the very successful teacher and former singer Emilio Ghirardini. He made his début in *Cavalleria Rusticana* 12 years ago in the Teatro Nuovo of Milan. Since then his career has gone from success to success in operas in the *lirico-drammatico* sector in all of the most famous opera houses in Italy and outside it, culminating in his Scala début a few months ago when he succeeded Franco Corelli as Turridu in *Cavalleria*. His colleagues in the cast were Simionato and Giangiaco-  
mo Guelfi. This is his first visit to Dublin.



### GIANGIACOMO GUELF


(Baritone). Guelfi is also an alumnus of the Experimental Theatre of Spoleto where he made his bow in 1954. In the interval he has become one of the very greatest of living baritones and an artist of world reputation in Europe, America and the Far East. After his tremendous success in last year's *Tosca*, he returns to Dublin for *Nabucco* and *Andréa Chénier*.



### FERRUCCIO MAZZOLI


(Bass) completed his musical studies at the Bologna Conservatoire and subsequently appeared at the Teatro Sperimentale in Spoleto, where he was immediately noticed for his exceptional voice. After his appearance in this theatre it was not difficult for him to obtain engagements at the principal opera houses, from Rome Opera House to San Carlo in Naples, the Massimo in Palermo, the Comunale in Bologna and La Scala and at the San Francisco and Chicago operas. He appeared in Dublin for the first time seven years ago, and immediately became a favourite with the Dublin public.





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## PIERMIRANDA FERRARO

(Tenor). Ferraro was born in 1924 in Northern Italy near Treviso, to a family of modest artisans. He plied his trade as a youth with his father by day but such was his passion for music and singing that when he found himself the possessor of a voice he thought nothing of a daily cycle of 8 miles and back in all weathers after the day's work to take his singing lessons. Perseverance was rewarded by various scholarships which brought him finally to study at the Milan Conservatory with, as professor, the late Aureliano Pertile — in his day one of the most illustrious and cultivated tenors of the century. Since his début at the Teatro Nuovo of Milan Ferraro's progress as singer has led him to most of the European and American opera theatres of note. His name may be known here from his recording of *La Gioconda* with Callas and Piero Cappuccilli. The voice of late years has been assuming the heroic stamina and timbre of the *tenore drammatico* essential for the fearsome rôle of Verdi's *Otello*. His recent successful assumption of the rôle in Italy has disclosed him as the only Italian candidate for the succession to Mario del Monaco, the most renowned *Otello* of today, whose appearances in the exhausting part are, however, becoming increasingly rare with the years.



## ATTILIO D'ORAZI

(Baritone). After winning the national singing competition of the Radio TV Italiana, he made his début as Figaro in the *Barber of Seville*, showing himself to be an artist of great quality. Later he sang in various opera houses in Italy and in Spain, confirming his artistry with excellent performances in *Adriana Lecouvreur*, *Rigoletto*, *Favorita*, *Faust*, and others. Since his last appearances in Dublin D'Orazi has been scaling the operatic heights. Last Summer he was at Caracalla for *La Traviata* with Virginia Zeani while in recent months his engagements have covered the globe between Tokyo, Cairo, Amsterdam and Munich. He has already made several visits to Dublin.



## ALBERTO ORO

(Baritone). Was born in Spain of Italian parents. After some scientific studies he switched over to music for a career. His preparation has been extensive, including six years of pianoforte study as well as the usual vocal training and two years tuition in acting. His début in opera was made in Rome. Besides opera and concert work he has also numerous film and television engagements.







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# GIUSEPPE TADDEI

(Baritone). If the Dublin Grand Opera Society's Festival of Italian Opera of 1963 will remain memorable as that in which Giuseppe di Stefano sang, the 1964 Festival should be recalled as the one which included two of the world's very greatest baritones — Giangiacomo Guelfi and Giuseppe Taddei. The presence of two such renowned artists in the roster for the same season is a luxury of which only the wealthier and the most famous theatres of the world could boast.

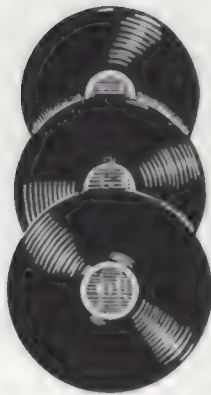
Taddei is from Genoa. His career began at the Rome Opera at the age of 19, only to be interrupted soon after by the War when he enlisted in the famous Alpine regiment — the Cacciatori delle Alpi. Taken prisoner in Croatia he finished the war in a German concentration camp. Since the resumption of his career most of his time is spent at the Scala, the Vienna State Opera and the Salzburg Festival but he has been active as well in the leading theatres both sides of the Atlantic. His repertoire is vast (70 and more operas) and versatile. That he is equally at home in the Italian repertoire as in the more rarified air of Mozart is testified by his participation as Scarpia in the latest *Tosca* recording and in the classic recordings of the great Mozart operas under Karl Boehm, Giulini and Gui, in company with Schwartzkopf, Waechter, Anna Moffo, Joan Sutherland, etc.



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## ENZO TEI

(Tenor). Is a native of the historic hill-city of Perugia where he studied music at the Liceo. His success at a Spoleto contest gained him his début in that city in *Lucia*. He has made two previous visits to Dublin and in the intervals his activities have extended to most of the more important Italian theatres and also to Lisbon, Rio di Janeiro, Hamburg and the Scandinavian capitals.



## ERNESTO VEZZOSI

(Baritone) made his début at the Teatro Reggio in Parma and then passed on to the Fenice in Venice, the Verdi in Trieste, and S. Carlo in Naples and others. Has taken part in tournées in Germany, Holland, Egypt, France, England and Ireland. One of the most versatile and dependable artists in opera.

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GIACOMO PUCCINI

1858—1924



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# TURANDOT

GIACOMO PUCCINI, 1858—1924

"Turandot", Puccini's last opera, was first produced at La Scala in April, 1926, eighteen months after the composer died in a Brussels clinic following a throat operation.

Anxious to find a new type of heroic subject and to explore new methods of musical treatment, Puccini had considered many subjects before settling on Schiller's adaptation of "Turandot", a tale of fabled China, by the eighteenth century Venetian dramatist Carlo Gozzi. The librettists were Adami and Simoni.

Puccini worked on "Turandot" between 1920 and 1924—intermittently at first, then feverishly in the end as though the premonition of death were already upon him. From the start he envisaged a great final love duet as the supreme moment of the opera—something surpassing all he had yet written. When he died the vocal and instrumental scores were complete up to the death of Liù which occurs more than

half-way through the last Act. The duet and the conclusion of the opera existed only in outline, but the composer Franco Alfano undertook the task of completing the work, using the copious notes Puccini had left behind.

After the scene of the death of Liù at the first performance, Toscanini laid down his baton turning to the audience with the words, "Here, signori, the Maestro died". A slow curtain descended and there the first performance ended as an act of homage to the dead composer. At subsequent performances Alfano's concluding pages have been universally used.

The score of "Turandot" is richer and more colourful harmonically than Puccini's previous works. New also is the importance assigned to the chorus and the magnificence of the music he wrote for it.

The scene of "Turandot" is Peking *al tempo delle favole*—in fabled times.

---

## ACT I

The curtain rises on the ramparts and portion of the Imperial Palace of Peking where dwells the Princess Turandot, daughter of the Emperor of Japan. It is night. A mandarin recalls to the people the imperial decree—"Turandot the Pure will wed whomsoever, being of royal blood, shall answer her three riddles. The head of him who attempts the test and fails shall fall beneath the executioner's axe. The young Prince of Persia has failed and will die when the moon rises." This Prince is the latest of the long line of princes who have come to woo the icy Turandot whose legendary beauty is famed in distant lands. All have been victims to her lust for vengeance (the reasons for which she herself will explain in Act II). As the crowd grows restive and excited at the prospect of another execution, an old man is knocked down in the mêlée and is in danger of being trampled underfoot. He is Timur (bass), the exiled King of Tartary, a fugitive in disguise, followed and tended only by the

little slave-girl, Liù (soprano). He is rescued by a young man who, as chance would have it, is his own son, Calaf (tenor), also an exile and the Unknown Prince (*Il Principe Ignoto*) of the opera. A joyful reunion takes place between the father and the son he had believed dead. Liù has long and secretly loved Calaf. When asked by him why she had followed and remained with his father, her simple reply is "Because one day in the Palace you did smile on me, my Lord" (*Perchè un dì, nella Reggia, m'hai sorriso*).

Meanwhile, as the grisly preparations for the execution proceed the excitement of the crowds becomes feverish. But when the Prince of Persia actually appears they are suddenly moved to pity for his youth and beauty. Their cries to Turandot for mercy rise to a clamour which is stilled as the hieratic figure of the Princess appears for a brief moment at a loggia. Wordlessly she gives the sign to the headsman and withdraws from sight. Calaf is transfixed by her beauty. Then, like one possessed, he moves to strike the great gong which is the signal that he too will seek



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to win Turandot. The three Imperial Ministers, Ping (baritone), Pang and Pong (tenors)—fantastic *buffo* figures of *commedia dell'arte*—deride his infatuation and try to recall him to commonsense. Liù also supplicates him in the lovely aria *Signore, ascolta*. Calaf, unmoved, replies to her appeal in the aria *Non piangere, Li*, wherein he begs her to comfort his father, Timur, should he fail in the trial. Then, eluding their grasp and, in a state of great exaltation, he strikes the gong that announces his candidature.

## ACT II

The three Ministers cynically deplore the fallen state of China, corrupted by the blood lust of the tigress Turandot and her three riddles. From these reflections Ping turns to nostalgic repinings for his peaceful home beside the blue lake of Honan, Pong for his woods at Tsiang and Pang for his gardens at Kiù.

To the music of a superb march the scene changes to the courtyard of the Palace where the Court, the Ministers and the Mandarins, the Wise Men and the Priests, the guards and the people are assembled for the contest. Enthroned above all is the frail figure of the Emperor, the Son of Heaven. In an ancient quavering voice he tells of the oath he had rashly taken to humour Turandot's whim. He counsels Calaf to renounce, but in vain. In the silence that falls after the splendid choral salute to the Emperor the majestic figure of the Ice Princess appears for the first time in full view. Immobile, Turandot begins her long Narration. (This, lying so high in the voice, is amongst the most cruelly taxing of all soprano music.) Addressing Calaf she relates how "a thousand thousand years ago" China was ravaged by a foreign invader. Her ancestress the gentle Princess La-U-Ling "was by a man like you, O Stranger, dragged into the dreadful night of exile where she perished. Her spirit dwells now in me, and I shall avenge her on the stranger princes who come here from every land to woo me. None of them shall have me!" After an unheeded warning to Calaf not to attempt the impossible Turandot propounds her first riddle—"What is the phantom that dies each day and every night is born again?" He answers promptly—"Hope" (*La Speranza*). The Wise Men consult their scrolls; the answer is correct.

A little shaken, Turandot proceeds to the second riddle. The reply, again correct, comes after a little delay—"The Blood" (*Il Sangue*). The crowd applauds.

Turandot's composure crumbles. Advancing menacingly until she is face to face with Calaf, she puts the third and fateful question—"What is it that is ice and yet sets you on fire?" A long pause. Calaf seems defeated, but at last the answer comes. It is—"Turandot!"

The crowd is jubilant, but not Turandot, who now tries to cheat and implores her Imperial father to spare his proud daughter the shame of being delivered like a slave to the stranger Prince. The Emperor, bound by his oath, rejects her plea. But Calaf chivalrously casts his victory at her feet. If Turandot before dawn can tell him his name, not only will he release her from their pact but he will die himself at dawn. As the crowds acclaim his chivalry the curtain falls.

## ACT III

Night. Outside Turandot's apartments. The heralds are heard crying her latest decree, "None shall sleep this night and death to many shall be the penalty if the stranger's name is not discovered before the break of day". In the splendid *romanza* "*Nessun dorma*" Calaf rejoices that since none can know the mystery of his name tomorrow Turandot will be conquered. Turandot's decree spreads panic through the city. Ping, Pang, Pong vainly offer Calaf bribes—gold, gems, power, lovely maidens—if he will renounce Turandot and leave Peking. Timur and Liù are recognised as Calaf's companions of the day before. When Turandot demands the stranger's name from Timur, Liù boldly claims that the secret is known to her alone. At Turandot's order the girl is tortured, but to no effect. "I know his name," Liù exults, "and I keep it to myself alone." Fearful that her resolution may break as the torture passes endurance, Liù snatches a dagger from her guards and plunges it into her own breast. Turandot, amazed at the girl's strength, asks whence it came. "Through Love," Liù answers and, dying, warns her frigid tormentor that she will melt and love Calaf as she herself has done. (Aria: *Tu, che di gel sei cinta*.) Liù's corpse is borne away and the crowd disperses in superstitious fear.

(Here ends Puccini's work).

Turandot, visibly moved by Liù's sacrifice of her life for love alone, faces the Unknown Prince. The duet begins and as it unwinds the ice round Turandot's heart begins to melt until finally she surrenders to the ardour of his kisses. The glory of the Ice Princess is ended with her weeping in Calaf's arms. Just as the dawn is about to break Calaf tells his name. "Now I am in your power and you may destroy me if you will." For a moment it seems as though Turandot will repent of her weakness and accept his challenge. But no, Calaf has truly won her. As dawn breaks the scene changes, revealing again the Emperor and his Court. When Turandot addresses the Emperor, her rapturous words are, "August father! At last I know the Stranger's name and it is . . . Love!"



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# LA BOHÈME

GIACOMO PUCCINI, 1858—1924

*"LA BOHÈME" came after "MANON LESCAUT" and before "TOSCA". For the plot, the librettists, Giacosa and Illica, drew on Murger's novel "Scènes de la Vie de Bohème". The opera's first performance was at the Teatro Regio, Turin, on 1st January, 1896.*

*The young Toscanini was the conductor. On that occasion the reception was mixed but very rapidly the opera became one of the most popular in the entire Italian repertoire.*

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## THE STORY OF THE OPERA

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### ACT I

There is no overture. The curtain rises almost immediately, and discloses a typical Bohemian studio of a poverty-stricken aspect, on Christmas Eve, where the four Bohemians — Rudolph, a poet, Marcel, a painter, Schaunard, a musician, and Colline, a philosopher, live and work. From the window one sees the snow-clad roofs of Paris. But there is no fire in the stove, and Marcel (who is painting a great picture of the Passage of the Red Sea), and Rudolph (who is writing a masterpiece) are very cold. They finally decide to light a fire with the manuscript of one of Rudolph's great tragedies. Colline enters, despondent at not having been able to pawn anything, but regains his spirit at the sight of the cheerful blaze. Their spirits rise still further when Schaunard enters with provisions and wine and explains that he has earned money by playing for a gentleman who was anxious to drown the noise of a neighbour's screeching parrot and by poisoning the bird. They decide to drink and then to dine at a restaurant. The landlord, Benoit, enters demanding his rent, and having drunk some wine, confesses to an escapade, whereat the four artists, in mock indignation, turn him out of the room. Then they propose to go to dinner at the Café Momus

in the Quartier Latin, but Rudolph says he must stay in to finish an article for a paper. The others have scarcely gone when a timid knock is heard at the door and Mimi enters and excuses herself, explaining that as she was on her way to her room her candle had gone out. She is seized with a fit of coughing and swoons, and when she revives she lights her candle and is about to go out, when she remembers that she had put her key on the table. As Rudolph goes to the door his candle, too, is blown out, and they look for the key in the dark, but in vain, for Rudolph has artfully put it in his pocket. As they both grope under the table, their hands meet, and this gives Rudolph his opportunity for singing his Romance "*Che gelida manina*" and he goes on to explain who and what he is. In reply Mimi sings her famous song "*Sì, mi chiamano Mimi*". She explains that her real name is Lucia, and she is a flower girl living in an attic in the same house. By this time Rudolph's companions have grown impatient and call for him from below. He answers that he will follow as soon as he can. Then Rudolph passionately declares his love for Mimi in the duet which follows "*O soave fanciulla*", As the curtain falls they go out arm-in-arm, singing the last bars of the duet.



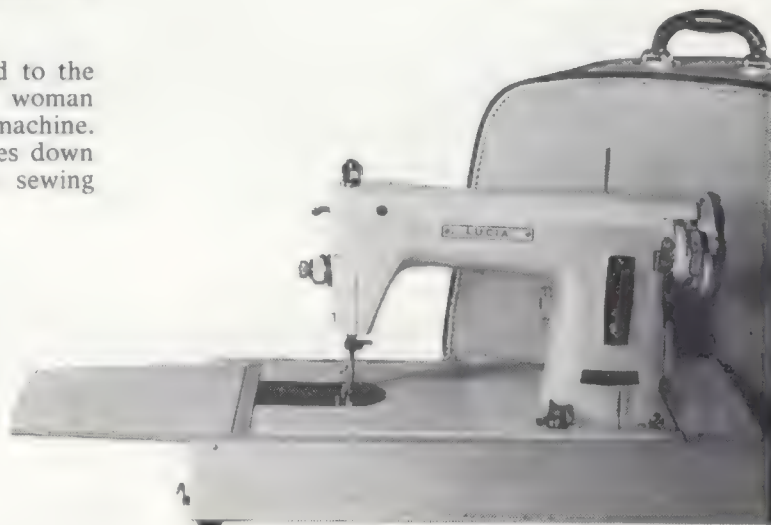
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## ACT II

### A STREET IN THE LATIN QUARTER

In the second act we see another aspect of Bohemian life, its reckless irresponsible gaiety, as a background to a human tragi-comedy. We are in a public place outside the Café Momus in the Quartier Latin, the favourite haunt of the four Bohemians who were nick-named "The Four Musketeers" because they were inseparable. There is a great crowd, the hawkers are plying their trade, all the bustle of Christmas eve is at its height. Colline, Schaunard and Marcel, who have not been able to find room in the crowded café, take possession of a table on the pavement. Rudolph and Mimi join them a little later, the girl wearing a smart bonnet which Rudolph has bought for her. They order supper, and presently Musetta, a former flame of Marcel, enters accompanied by a rich admirer, Alcindoro, a Councillor of State, whom she treats very badly. She sees Marcel and tries in vain to attract his attention. Marcel is in great agitation and his friends enjoy what they call "the stupendous comedy". He is about to go, unable to bear it any longer, when Musetta sings her Waltz song "*Quando me'n vo*" which holds him spellbound. Mimi, with feminine intuition, guesses that Musetta and Marcel really love each other. Musetta determines to get rid of her troublesome admirer, feigns to have a great pain in her foot, and sends him to a boot shop to buy a pair of easier shoes. As soon as he is gone Marcel rushes forward to her and a great reconciliation takes place. She joins the merry party and finally they follow the patrol which now enters with its drums and pipes, carrying her off shoulder high, just as Alcindoro enters and is confronted with the bill for the whole party.

## ACT III

### THE TOLL GATE

About two months have elapsed, and we are taken to an inn on the outskirts of Paris on a frosty morning. The Customs Officers are guarding the gate and vendors of provisions peer through it. From the opposite direction—from Paris—comes Mimi in great agitation, and asks a servant to tell her where Marcel is. She brings him out and Mimi appeals to him—"Oh, good Marcel, oh, help me!". She complains of Rudolph's mad groundless jealousy. Marcel tells her they had better part and she begs him to aid her, and he goes in to wake Rudolph, while Mimi conceals herself behind a tree. Rudolph comes out and explains to Marcel—"I want a separation from Mimi"—He suspects her, he says, and is heart-broken that he has no money and cannot do anything to cure her of the terrible illness which is killing her. In spite of Marcel's efforts to prevent Mimi from hearing what Rudolph says, she understands and is overcome

with grief, and her sobs and coughing reveal her presence to Rudolph; as they fall into each other's arms Musetta's laugh is heard from inside the tavern. While Mimi and Rudolph exchange vows, and Mimi tells him she won't return "*Donde lieta usci*" Musetta and Marcel have a fierce lovers' quarrel, and the blending of tragedy and comedy in the quartet which ensues makes the scene one of the most beautiful in the Opera. As the curtain falls Mimi and Rudolph go out arm-in-arm singing of the happiness which awaits them at the coming of Spring.

## ACT IV

We are now back in the Bohemians' garret. Marcel and Rudolph are talking. Marcel has seen Mimi, and Rudolph has seen Musetta, both living in luxury; each strives to appear indifferent as he hears the story. They utter their feelings, however, in a duet, "*O Mimi tu più non torni*" and Rudolph gazes lovingly at Mimi's old bonnet which he takes from a table drawer. They are interrupted by Schaunard and Colline, who arrive carrying provisions—bread and herrings—and they have a meal, pretending that it is a great banquet. After the meal they grow merry and dance; their games ending with a mock duel with the fire irons between Schaunard and Colline. When the fun is at its height, Musetta enters, greatly agitated, and tells them Mimi is with her but too weak to climb the stairs. Rudolph rushes out and brings her back and places her gently on the bed, and Musetta tells the others how she had found Mimi; she had begged to be allowed to die with Rudolph. Mimi tries to effect a reconciliation between Musetta and Marcel. Mimi is cold and hungry but there is nothing to give her. Musetta takes off her diamond earrings and gives them to Marcel, bidding him sell them and buy food and fetch a doctor and then goes out with him. Colline now makes up his mind to pawn his overcoat and addresses it in mock heroic terms "*Vecchia zimarra, senti*". Schaunard then goes out, leaving Rudolph and Mimi alone. Mimi, who had seemingly been asleep, now speaks to Rudolph, who has all the time been by her bedside "*Sono andati*". They talk of the past, and as they talk the music recalls their first meeting. A violent cough interrupts her, Musetta and Marcel come back, she with a muff, he with medicine. They busy themselves with the medicine, and Mimi eagerly warms her hands with the muff, while Musetta prays for her friend. At this moment, the sun comes out to shine on Mimi's face. Musetta motions Rudolph to hang her cloak over the window. As he does so Mimi falls back dead. Rudolph flings himself on the bed sobbing, while the others stand around, grief stricken, as the curtain falls.



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# LA TRAVIATA

GIUSEPPE VERDI, 1813—1901

"La Traviata" forms with "Rigoletto" and "Il Trovatore" the trilogy of Verdi's great popular operas. All three were performed for the first time within the short space of two years.

Based on Dumas' "La Dame aux Camélias" which Verdi had seen played in Paris, "La Traviata" received its première on 6 March, 1853, in Venice. Despite the enormous and instant success of "Rigoletto" at the same theatre two years previously, "La Traviata" failed dismally at first to please the public. The causes of the failure were several. There were the inevitable first-night mishaps. Some of the singers were ill and the fourth Act spectacle of Salvini-Donatelli, one of the most corpulent sopranos

of her time, enacting the part of a heroine who dies of consumption excited the mirth of the audience. Then, too, the subject of the life and death of a demi-mondaine rather shocked the susceptibilities of an opera audience of the day which had already received the unaccustomed jolt of an opera in contemporary dress.

It was not long, however, before the opera achieved its due recognition and it has remained one of the best (if not *the* best) beloved of all operas.

The libretto is by Piave. The events take place in Paris and are usually ascribed to the early nineteenth century.

---

## ACT I

In the salon of the beautiful demi-mondaine, Violetta Valéry (soprano), a party is in progress. Among the guests is Alfred Germont (tenor). He is introduced to Violetta by Gaston (tenor) who explains to her that for a year and more the young man has loved her from a distance. Invited by Violetta to sing a drinking song, Alfred launches into the spirited *Libiamo nei lieti calici* in praise of the gay life. As the guests are about to go dancing in another room, Violetta is stricken by a sudden faintness and a spasm of coughing—a sinister premonition of the fatal disease that already ravages her. She quickly recovers, however. As soon as they are alone, Alfred tells her of his long-felt love. (*Un di felice, eterea*). Violetta at first receives this declaration lightly and advises

him that it were best to forget her. Seemingly as an after-thought when Alfred is about to leave, she gives him one of her camélias with the promise that she will meet him again "when the flower has withered".

When all her guests have gone, Violetta's great scena, "*Ah, forse è lui*" begins. Strangely perturbed by her encounter with the young man, the brittle woman of the world wonders whether this might not be what she has never yet experienced—a serious love (*un serio amore*). With a bitter laugh she quickly dismisses these wistful thoughts. Her chosen path of frivolous dissipation must now, she knows, be followed to its end. But as towards the close of the brilliant *cabaletta*, the voice of Alfred reaches her from below her balcony we know that her resolve is already weakening and that the two are destined to meet again.



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## ACT II

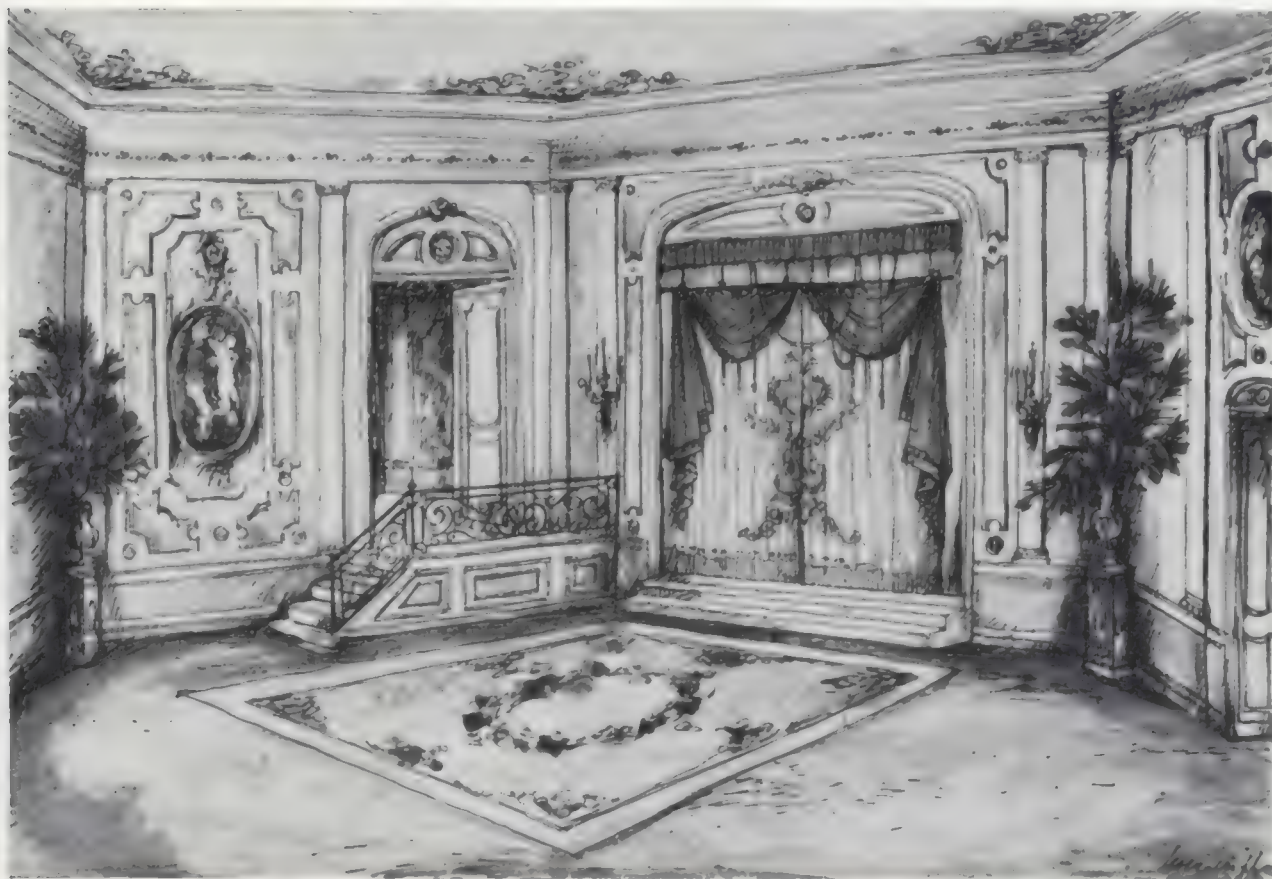
Violetta and Alfred have indeed met again and have been three months together in her secluded country house near Paris. In his aria *Dei miei bollenti spiriti* Alfred tells of their happiness in this rural haven of peace. Annina, Violetta's maid, enters. She is returning, Alfred learns, from Paris whither she had been sent to sell most of her mistress's remaining possessions in order to pay the considerable expenses of the establishment. Greatly shocked and humiliated by this unexpected information he declares he will go himself to Paris at once to raise some money. When Violetta has re-entered, a visitor is announced. It is Georges Germont (baritone), Alfred's father, come to rescue his son from, as he imagines, the toils of a mercenary female. From being nonplussed by the dignity with which Violetta meets his charge ("I am a woman, sir, and in my own house"), old Germont is further discomposed when she quickly convinces him, with proof in hand, that hers is the money, not Alfred's, which pays for all this "luxury" he has indicated. He begs her, however, to leave Alfred, pleading that while the family scandal of their association remains, the young man whom his daughter loves will not marry her. Violetta at first rejects this strange demand

—she would rather die, killed by the disease with which she is stricken, than give up Alfred. This dialogue proceeds in the form of a duet of much pathos. Finally, convinced by Germont's reminder that as soon as her youth and beauty fade she will have no hold on Alfred ("What then?" he asks), Violetta consents. In return she asks only a blessing of the old man. Germont goes to wait in the garden for his son. As Violetta is writing a farewell letter to Alfred the latter enters in search of his father. Concealing her letter from Alfred's eyes, Violetta embraces him and in the great outburst *Amami, Alfredo, quant'io t'amo . . . Addio!* (the climax of the opera) she declares undying love for him. She runs distractedly from the room. A servant soon enters with Violetta's letter. As Alfred reads the shattering words, Germont père re-appears. Neither his comforting words nor his appeal (*Di Provenza*) to the prodigal to return to his family can calm Alfred's frenzy. Believing that Violetta has left him to return to Paris and a former lover, the Baron Douphol, Alfred dashes off in pursuit on the runaway.

## ACT III

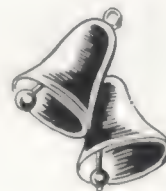
Paris. The salon in the house of Flora (mezzo-soprano), a friend of Violetta's. The guests are enter-

*Scene Act III by Luca Crippa*





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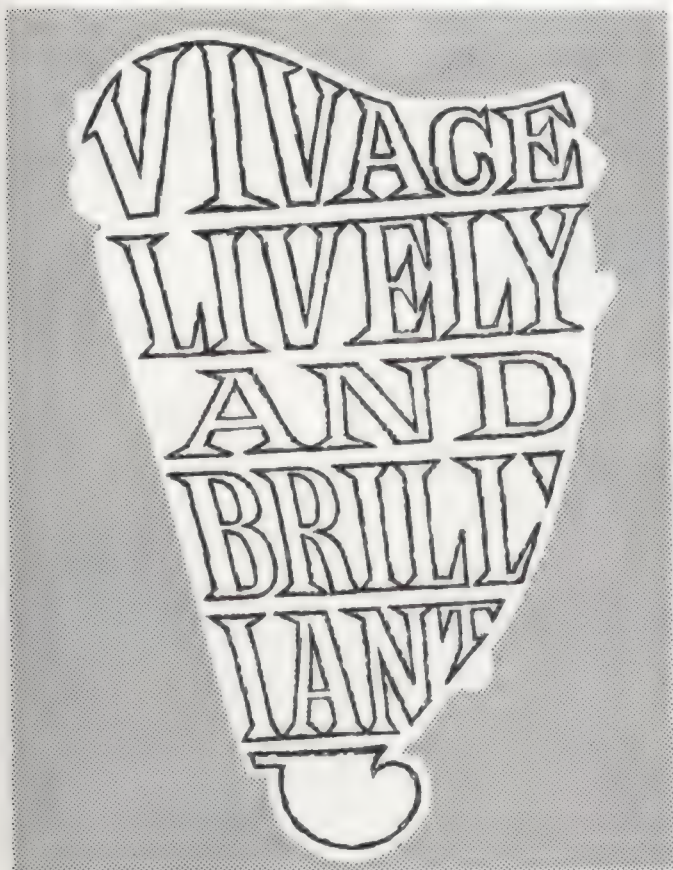
tained by a ballet featuring Spanish gypsies and matadors. All Violetta's old friends are there. News of her break with Alfred has already reached Paris so that on the arrival of Alfred, who is soon followed by Violetta on the arm of Baron Douphol, the atmosphere becomes electric. Alfred sits down at a card table and, excited by his phenomenal winnings, keeps up a run of ironic comments designedly offensive to Violetta and the Baron. The latter reacts, joins the card game and loses to Alfred. As they rise to go to supper the Baron remarks that he will have his revenge after supper. Alfred's reply is a veiled challenge to a duel. Violetta, in great agitation, returns to the empty stage. She has sent for Alfred to warn him to beware of the Baron, a dangerous swordsman. Keeping her promise to his father, she maintains to him that she loves him no more and that the Baron is now her "protector". Enraged by this, Alfred loudly summons all the guests. Pointing to Violetta, he proclaims the favours he received from her and with the brutal words *Qui testimon vi chiamo ch'ora pagato io l'ho* ("I call you all to witness that I've paid in full") he throws his winnings at her feet. Old Germont, a witness of the shameful episode, disowns the son who insults a woman thus. The Baron challenges Alfred to a duel and all the company express their reproaches in the choral ending to the Act.

#### ACT IV

The last Act is introduced by the beautiful orchestral prelude to which the curtain rises on Violetta's bedroom. She is sick and poor, with only the faithful Annina to attend her. It is early morning and Carnival time. Dr. Grenvil visits the invalid who is not deceived by his comforting assurances of recovery. To Annina the Doctor confides that her mistress has but a few hours to live.

Left alone for a moment, Violetta re-reads a cherished letter from old Germont which tells her that after the duel, in which the Baron was wounded, Alfred had to fly the country; that he now understood the nature of Violetta's great sacrifice and was hastening back to her. "Too late!" she cries and in the very moving soliloquy *Addio del passato* she pictures her approaching end, lonely and forgotten, her beauty gone. Outside the sounds of Carnival in Paris are heard.

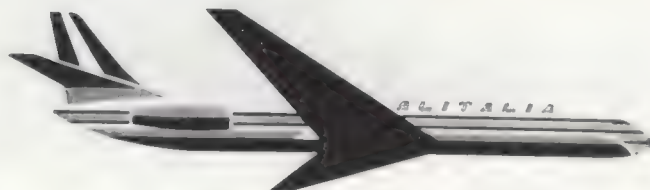
Alfred arrives. After their ecstatic greeting the lovers dream of beginning life anew far away from Paris (Duet: *Parigi, o cara, noi lasceremo*). In her new-found happiness Violetta for a moment imagines her health returning and desperately clutches at the possibility of living. But her brief candle of hope soon flickers down again. She rallies only to give Alfred her picture in miniature, in memory of happier times, before expiring in his arms.



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# NABUCCO

GIUSEPPE VERDI 1813 - 1901

With the opening of the year 1842 Bellini was prematurely dead, Rossini had been silent for years and Donizetti was a spent force. It seemed that the music of the Italian lyric theatre had lost its inspiration and would be left to live on its past. A certain Verdi had had two operas performed in Milan (*Oberto* and *Un giorno di regno*) but they had been near disasters. No hope for the resuscitation of Italian opera seemed to lie in that direction. Discouraged by these two failures and still weighted down by his personal tragedy — the recent deaths of his wife and of both his children — Verdi had practically renounced his ambition to be a composer. His one influential friend — the impresario Merelli — still had confidence in him and finally persuaded Verdi to make an opera to a libretto by Solera on the subject of Nabuchodonosor.

*NABUCCO* was accepted by the Scala and at its

first performance there on 9th March, 1842 (with the great soprano, and Verdi's future wife, Giuseppina Strepponi, in the title role), a splendid new genius of Italian opera was revealed. *Nabucco* was received by public, press and musicians alike with the wildest enthusiasm which was aroused as much by its musical value as for the "actuality" of its theme. During those years leading up to the Risorgimento, Italy was living in a state of political ferment. In *Nabucco*, with its background of the Babylonian Captivity, the nascent Italy discerned a symbol of her own longing for national liberation and unification.

Whenever *Nabucco* was performed — and its fame spread rapidly throughout Italy — the nostalgic third act chorus of the exiled Jews on the banks of the Euphrates excited demonstrations of patriotic fervour.

---

## ACT I

Jerusalem, inside the Temple of Solomon. Jews and Levites are gathered there in lamentation awaiting the incursion of Nabucco (Nabuchodonosor) whose Assyrian armies have overrun Judea. The High Priest of the Jews, Zaccaria, exhorts them to courage; he has a valuable hostage, Fenena, daughter of the enemy King. Zaccaria gives her into the keeping of Ismaele, nephew of Sedecia, King of Jerusalem. Ismaele, however, has fallen in love with Fenena who obtained his release from imprisonment in Babylon. He is about to reciprocate her generous action by obtaining

her freedom when into the Temple enters Abigaille, who is believed to be Nabucco's first-born daughter, but, in fact, was born a slave. She is at the head of a band of soldiers and is infuriated to see Ismaele and Fenena together for she also is in love with Ismaele. She threatens them with death, but is thwarted by the irruption into the Temple of a number of Jews pursued by Nabucco's soldiers. Nabucco himself, reining in his horse at the threshold, watches the violation of the Temple. Zaccaria raises his dagger against Fenena, but she is saved by Ismaele. The attempt releases the blood lust of the enemies of Israel.

*Sixty-seven*



## ACT II

In the royal palace at Babylon. Nabucco, who is fighting in Judea, has left his throne in the keeping of Fenena. Abigaille, having learned the secret of her own slave origin, conspires with the High Priest of Baal to spread the news that the King is dead and to have herself proclaimed his successor. The Levite prisoners gather before Fenena's apartments. With them are Zaccaria and Ismaele. The hatred felt for Ismaele because he saved Fenena from Zaccaria's dagger has turned to esteem now that she has been converted to the Jewish religion. Abigaille and her followers come to carry out her plan for seizing the crown, which Fenena resists. The conflict between the two women is resolved by the unexpected arrival of Nabucco. He snatches the crown from Abigaille's hands and places it upon his head. Then, his reason unseated by success, he proclaims himself not only King but God and commands all present to kneel and adore him. This insane act of pride calls down the wrath of Heaven. Lightning strikes the crown from Nabucco's head. He falls to the ground in terror. Abigaille recovers the crown, resolved to carry on the struggle against the Jews in his stead.

## ACT III

### Scene 1.

The Hanging Gardens of Babylon. Abigaille is seated on the throne surrounded by court dignitaries and priests. Nabucco enters in humble attire. His mind is infirm and when he is left alone with his supposed daughter he lets her persuade him to put his seal to an order condemning all the Jews to death. He realises too late that he has sealed the death warrant of Fenena also. Abigaille has him removed by the guards.

### Scene 2.

On the banks of the Euphrates the enslaved Jews sing the famous chorus of nostalgic longing for their homeland the *Va, Pensiero sull'ali dorate*—"Fly my thoughts, on golden wings, escape to rest among the hills and dales where, fragrant and free, play the indolent breezes of my native land." Zaccaria prophesies that Jehovah's vengeance is about to fall on the Babylonian Empire.

*Scene Act I by Enzo Dehò*





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## ACT IV

### Scene 1.

A room in the royal palace at Babylon. Nabucco awakes from a dream to hear the name of his daughter Fenena being shouted in the street outside. He hastens to the balcony and in anguish sees Fenena being led by soldiers to execution through a crowd shouting for her death. In vain Nabucco tries to go to her aid ; he is a prisoner in the palace. Then, by divine inspiration, he kneels and prays to the God of the Jews, asking forgiveness, and swearing everlasting allegiance. The doors are thrown open and soldiers enter to put the old king under further restraint, but his reason has returned. His eyes blaze with anger. The soldiers recognise that he is indeed their king, and with sword in hand they follow him.

### Scene 2.

In the Hanging Gardens the High Priest of Baal and other Assyrian dignitaries are gathered round the altar of Baal awaiting the arrival of Fenena and the other Jews who are to be put to death. But before the execution can begin Nabucco enters with his warriors. The idol is thrown down. Nabucco proclaims his

homage to Jehovah and freedom for the Jews. Abigaille interrupts the general rejoicing. She has taken poison in despair at the failure of her intrigues. Contritely, as death approaches, she begs the pardon of Fenena. The opera ends as Zaccaria names Nabucco "King of Kings".

## MUSICAL HIGHLIGHTS

### ACT I

Choruses. Zaccaria's *Aria*.  
Concerted finale.

### ACT II

Zaccaria's *Prayer*.  
Abigaille's *Cabaletta*.  
Concerted finale.

### ACT III

#### Scene I

Duet — Abigaille and Nabucco.

#### Scene II

Chorus — *Va, pensiero sull'ali dorate*.

### ACT IV

Fenena's *Aria*.  
Concerted finale.

*Scene Act IV by Enzo Dehò*





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# OTELLO

GIUSEPPE VERDI, 1813-1901

*Otello* was first produced at the Scala, Milan, in February, 1887. In the sixteen years since *Aida* no new opera had come from Verdi and it seemed that his work had ended until at 74 years of age he startled the musical world with *Otello*, considered by many to be his masterpiece.

Verdi was always an ardent admirer of Shakespeare and had already based an opera on *Macbeth* forty years earlier. His last opera *Falstaff* (1893) was, of course, drawn from *The Merry Wives of Windsor* while the idea of an opera on *King Lear* constantly recurred to him but never matured.

For *Otello* as for *Falstaff*, Verdi had the happy collaboration of a worthy librettist, Arrigo Boito, himself a distinguished poet and composer. Boito's libretto, a masterpiece of its kind, follows Shakespeare fairly

closely, the departures being occasioned mainly by the abridgments necessary for musical purposes. Some portions of Shakespeare's play are omitted altogether, notably the first scenes.

Serious musicians long ago discounted charges of "Wagnerism" against *Otello*. The work's greater richness of orchestral colouring, the almost complete resolution of *recitativo* into music, its continuity and relative absence of the traditional "set pieces" are new but are now recognised not to be just imitative. They are, instead, the true and final development of Verdi's individual genius for which his long life of composition was a preparation.

The setting of the opera is in the Venetian-held island of Cyprus in the fifteenth century.

---

## ACT I

It is evening and a great storm rages at sea. The vessel has been sighted which carries the Venetian captain, Otello, back to Cyprus after a naval victory. The fury of the elements is matched by the stupendous orchestral and choral description of the scene as the people watch the threatened ship and pray for its safe arrival in port. Their prayer is heard and Otello (Tenor) steps ashore in one of the most striking of all entrances in opera. To the Cypriots he announces the great tidings of victory—"Esultate! L'orgoglio musulmano sepolto è in mar . . ."—"Rejoice! The pride of Islam's buried in the sea"). This announcement made, Otello turns at once to enter the castle where his young wife Desdemona awaits him. As the storm subsides the crowd build a bonfire and celebrate the victory in the chorus "*Fuoco di gioia!*" (In the opera the chorus is assigned a major and indeed most exacting role). The machiavellian Iago (Baritone) has two hates—Otello and the officer, Cassio, whom Otello has promoted over himself to be second-in-command. Iago's thirst for revenge on both is the motive force of the drama. With malice Iago encourages Roderigo (Tenor) in his hopes of Desdemona with

whom he has fallen in love. Cassio (Tenor) he encourages to drink. Here occurs Iago's famous drinking-song ("*Inaffia l'ugola!*") in which the chorus take part. Aiming at the disgrace of the half-tipsy Cassio, Iago involves him in a brawl with Roderigo. Montano (Bass) intervening is insulted by Cassio who is now very drunk, and in the ensuing fight Montano is wounded by Cassio. The general disorders that result arouse Otello who suddenly re-appears. Affording a first glimpse of his sudden rages, Otello (to Iago's glee) dismisses Cassio on the spot. All disperse, leaving Otello and Desdemona (Soprano) alone. A magical calm descends and the serenity of the night sets the mood for the supremely beautiful love-duet—"Già nella notte densa"—which has been described as the high water mark of Verdi's love music.

## ACT II

A hall in Otello's castle with a garden visible in the background. Pursuing his intrigue, Iago prompts Cassio to seek Desdemona whose intercession alone, he says, can reinstate him in Otello's favour. Cassio falls into the trap. The full evil of Iago's character appears from his famous "Credo"—his god is a cruel one; virtue and honour are but hypocrisy; mankind





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is the plaything of Fate from the cradle to the grave—and after the grave—nothing! Otello entering notes Desdemona in smiling conversation with Cassio. Iago, by hinting at a possible previous relationship between them, succeeds in planting the first seeds of suspicion in Otello's jealous mind. After an episode where she is greeted in a charming chorus, Desdemona impulsively begins to plead Cassio's cause with her husband. Thus, innocently, she lends colour to Iago's baseless insinuations. Her persistence provokes Otello to an angry outburst. Not comprehending his distress, Desdemona putting her handkerchief to his heated forehead only inflames him further. Roughly Otello throws the handkerchief to the ground. Emilia (Mezzo-Soprano), Iago's wife and Desdemona's lady-in-waiting, picks it up. Iago snatches it from her. (This handkerchief—"il fazzoletto"—assumes major dramatic importance later on.) When Otello and Iago are alone, Otello's poisoned imagination races ahead and his Monologue "*Tu! Indietro! fuggi*" surveys the fancied wreckage of his life—"Addio! della gloria d'Otello è questo il fin"—("Otello's occupation's gone!"). In a frenzy he takes Iago by the throat demanding proofs. Iago's response is the "*Dream Song*" relating how once he heard Cassio murmur Desdemona's name in his sleep and curse the Fate that gave her to

the Moor. Craftily he goes on to describe a fine embroidered handkerchief he has seen with Cassio. Otello recognises it as his first gift to Desdemona (while we recognise it as the one Iago had earlier snatched from Emilia). Otello, maddened by this tale, cries wildly for Cassio's blood ("*Sangue! Sangue! Sangue!*") and the curtain falls on their stirring "vengeance duet."

### ACT III

The Great Hall of the Castle. A herald announces the imminent arrival of the ambassadors from the Doge of Venice. Otello hardly listens—he must question Desdemona himself. A harrowing scene ensues. While Otello seeks to trap the innocent Desdemona into admissions the nature of which she hardly understands, Desdemona tactlessly talks about Cassio. When Otello complains of the fever of his brow and bids her bind it with the handkerchief he gave her, she produces another and refers once more to Cassio's wrongs. With mounting hysteria he bids her swear upon her chastity and damn herself. Desdemona's tears, her anguished protestations of her love for him—all leave Otello unmoved and she is sent away.

Scene Act I by Enzo Dehò



Seventy-five





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After Otello's monologue: "*Dio! mi potevi scagliar . . .*", Iago comes to invite him to listen unseen to the meeting he has arranged with Cassio which will furnish what further "proofs" Otello needs. In the snatches of the conversation reaching him in his hiding place there is ribald mention by Cassio of a certain Bianca which Otello takes to refer to Desdemona. Then, seeing Cassio produce the handkerchief (Desdemona's) which he had found in his lodgings—it having been placed there, of course, by Iago—Otello doubts no longer.

A trumpet call develops into the great blaze of choral and orchestral sound that introduces the splendid scene of the entry of the Doge's ambassadors led by Ludovico (Bass). They bear the Doge's decree recalling Otello to Venice and appointing Cassio in his place. There follows a long ensemble and as the scene proceeds Otello's self-control and sanity slip away. He insults Desdemona and strikes her down before the shocked assembly. Violently he orders all to leave before he crashes to the ground in a fit. Iago, echoing the populace's acclamation of Otello earlier in the scene, triumphantly salutes his victim—"Ecco il Leone!"—"Behold the Lion!"

#### ACT IV

Desdemona's bed-chamber. In the orchestral introduction and in his use of the woodwind and lower strings throughout, Verdi's genius magically conveys

the poignancy, the tension and the foreboding of this dénouement scene. As she is undressed by Emilia, Desdemona's premonitions and sombre thoughts are revealed in the simple "*Willow Song*"—"Salce! Salce!"—which is the story of her mother's little maid, Barbara, whose lover "became mad and did forsake her." There is panic in her outburst as she bids good night (and good-bye) to Emilia. Tranquil again, she recites her night prayer—the lovely "*Ave Maria*." To an ominous passage on the double-basses Otello enters through a secret door. He gazes a while on his sleeping wife, then kisses her three times. As Desdemona suddenly awakens, he asks her if she has prayed since he would not kill her soul as well. Again he taxes her with Cassio. As she protests in terror and begs for mercy he smothers her. Emilia enters as the voice of Desdemona murmurs that she dies innocent, but Otello brands her as a liar and the mistress of Cassio—Iago had told him so. Emilia cries out for help. Iago, entering (followed by Ludovico, Montano and Cassio) is confronted by Emilia. From her and from Cassio, Otello at last hears the truth about the fatal handkerchief. His short monologue "*Niun mi tema*" ended, Otello looks upon the white face of Desdemona and stabs himself. He dies with the words "*Un bacio . . . un bacio ancora . . . un altro bacio . . .*"—"A kiss, another kiss . . . and yet a kiss"—a poignant quotation from the felicity of the love-duet in the first Act of the opera.



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UMBERTO GIORDANO  
1867-1948



# ANDREA CHÉNIER

UMBERTO GIORDANO, 1867-1948

Giordano, Mascagni and Puccini were the leading exponents of the *verismo* school of Italian Opera. *ANDREA CHÉNIER* was Giordano's fourth opera but his first to achieve enduring popularity. The première was at the Scala, Milan, in March, 1896. The first Irish performance was the production by the Dublin Grand Opera Society on 23rd April, 1957.

The life and death of the young French poet, André Chénier, are the broad basis of Illica's libretto.

(Illica was also one of Puccini's most successful librettists). Chénier espoused the cause of the Revolution but was later alienated by its excesses. Many of the incidents in the libretto are largely fictional. The setting is Paris at the eve and in the early years of the Revolution.

(Note : The names of the characters are given the forms — French or Italian — in which they appear in the libretto).

---

## ACT I

At the Château of the Contessa di Coigny a party is about to assemble. It is a gathering of aristocrats ignorant of the fate so soon to overtake the old régime. The Contessa's majordomo is busy directing the servants, one of whom is Carlo Gérard (Baritone), who has imbibed revolutionary ideas from reading Jean Jacques Rousseau, besides nourishing a hopeless love for Maddalena, the Contessa's daughter. The spectacle of his old father struggling with a heavy piece of furniture incites him to an angry soliloquy (*aria* : "*Son sessant' anni*") on their employers' inhumanity and a prediction that very soon his own class will rise in hate to destroy their oppressors. The Contessa (Mezzo soprano) enters with Maddalena (Soprano) and Bersi (Soprano), the latter's mulatto maid. The Contessa fusses about the arrangements for the evening and packs Maddalena off to don her party dress. Mad-

*Eighty-two*

dalena delays to complain to Bersi about the bore of dressing up. Guests arrive and an Abbé, just come from Paris, brings news of the King's capitulation to the Tiers État. Though much dismayed by this, the volatile company quickly turns to the frivolous entertainment of the evening, which includes affected renderings of music and poetry. Chénier is invited to recite some of his verses but brusquely declines until, piqued by Maddalena's banter and moved by the attraction she holds for him, he launches into the splendid *Improvviso* ("*Un dì all' azzurro spazio*")—one of the best known pieces in the opera. Commencing with a formal theme of love, Chénier mid-way switches to biting invective on the social evils of the time in terms that affront his aristocratic hearers, clerical and lay. The excitement resulting is fanned by the sudden incursion of a crowd of starving men and women led by Gérard. Ironically he introduces them—"Sua Grandezza la

*Miseria*—His Highness Want!" They are quickly hustled out but not before Gérard has torn off his livery, his badge of servitude, and flung it down as a challenge before his masters.

## ACT II

Five years later, 1794, outside a café in Paris. The Revolution is well established and Gérard is a leader. Chénier too has gained fame but has come to be suspected as a critic of the Terror. Bersi, as a "*Meravigliosa*", is enjoying the freedom of the times but has yet retained contact with Maddalena. Gérard, still haunted by the memory of Maddalena (as Maddalena is by Chénier's) has set his spy, the *Incredibile* (Tenor), to trace her. The spy, aware that Bersi is the link, has noted too that she and the poet are acquainted. Just now Bersi covertly seeks to gain Chénier's attention while he sits alone at a café table. Contemptuously she dismisses the *Incredibile*'s effort to engage her in conversation. Chénier's friend, Roucher (Bass), comes to give him the passport which would permit him to leave France and avoid the danger in which he stands, but Chénier does not take it. He has been intrigued by frequent strange letters from a mysterious woman and he has come to believe that his destiny is romantically bound to hers. The last letter has sought an assignation. The argument with Roucher is interrupted by the passing of a group of Deputies who are excitedly hailed by the crowd. They include Gérard himself, Roucher, Sièyes, Carnot and Robespierre. Bersi, still watched by the *Incredibile*, whispers to Chénier that a woman in great peril and distress is coming to ask his help. It is Maddalena and in the duet that follows she recalls to Chénier their meeting in happier days at her mother's château. Desperately she pleads for the protection which he willingly concedes. However, their attempt to leave together is frustrated by Gérard brought there by the spy. A sword fight takes place in which at the moment of being wounded by him Gérard recognises his former friend, Andrea Chénier. He warns Chénier that his name is on Tinvill's list for execution. In the confusion Maddalena, Chénier and Roucher escape.

## ACT III

The Revolutionary Tribunal. The Sanculotto Mathieu (Bass), a serio-comic figure, harangues the crowd. Gérard, recovered from his wound, tells the crowd of the growing threat to the new France from the counter-revolutionaries and their invading foreign allies. The women respond to his appeal for funds by donating their trinkets. Blind old Madelon (Mezzo-soprano) who has already lost all her sons to the

Revolution now dedicates her last grandson to the cause. The mood of the crowd changes. They dance and sing the patriotic "*Carmagnole*". The *Incredibile* comes to tell Gérard that, as the newsboys are already shouting, the poet Chénier has been arrested. The woman (Maddalena), he says, will follow her lover to the Tribunal. At the Spy's urging Gérard begins to draft Chénier's indictment. As he writes, Gérard's conflict of mind is revealed in the great baritone aria, "*Nemico della patria*" ("An enemy of the fatherland") where he reflects upon the baseness of what he is about to do—to contrive the death of his friend not as an act of patriotic justice but, he admits, to destroy his rival in love. Maddalena herself arrives and in the duet Gérard tells of his love for her since the days of his serfdom, exulting now that she is in his power. The unexpected declaration suggests to Maddalena the path of escape taken by other heroines of opera—she offers herself to Gérard in exchange for her lover's life. In the principal soprano aria of the opera—"La mamma morta"—she relates the killing of her mother and the burning of their home by the mob; how since then she has lived in fear and hunger, sustained only by Bersi's affection and her love for Chénier.

Moved to remorse and shame by Maddalena's constancy and radiant vision of love as she describes it in the soaring phrases of the aria, Gérard agrees to try and save Chénier. The crowd returns to be pleasantly entertained by the day's blood-bath. Several victims are quickly consigned to the guillotine including a young woman, Idia Legray. Chénier is charged with writing against the Revolution. In the aria "*Sì, fui soldato*" he defiantly asserts that his sword and his pen have honourably served *La Patrie* and that he is no traitor. Gérard courageously intervenes to deny the charge and to reproach the State that murders the poets who were its inspiration. The crowd, however, howls for the death sentence and Chénier is condemned.

Shortly before dawn in the Saint Lazare Prison. Encouraged by Roucher, Chénier reads the last verses he has written. Framed in the aria "*Come un bel dì di maggio*" ("As on a fine May day"), the verses are a lyrical farewell to life. Gérard arrives with Maddalena. Having failed to save the poet he has at least been able to secure that Maddalena will be with him at the last. More, he connives with her in bribing the gaoler so that she may substitute herself for one of the condemned, Idia Legray, and go with Chénier to the guillotine. Gérard hurries away to seek Robespierre in a last attempt to save Chénier. But the tragedy moves rapidly on to the finale and the exciting music of the great closing duet reaches a climax as the day dawns redly and the pair are led off to execution.



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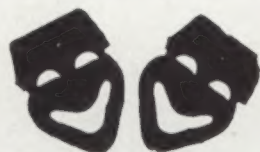
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Wylie, John E.



## THE DUBLIN GRAND OPERA SOCIETY

LADIES' COMMITTEE

### OPERA MASKED BALL

INTERCONTINENTAL HOTEL on FRIDAY, 5th JUNE, 1964

*Dancing by candle light amidst Opera sets from 10 p.m. to 4 a.m.*

VISITING ITALIAN ARTISTS WILL ATTEND IN COSTUME

*Applications for tickets, 3 gns. each, to Donna Mary d'Ardia Caracciolo, The Park, Grange Rd., Rathfarnham, Dublin 14*



# DUBLIN GRAND OPERA SOCIETY

The Society invites those interested in Grand Opera to become Patron Members and enjoy the advantages of such Membership.

The Annual Subscription for Patron Members is :

Annual Patron Members — Five Guineas.

(Note :—Patron Members joining after opening of Spring Season pay £2-12-6 to cover subscription to end of year.)

Patron Members are entitled to two free seats in the Dress Circle or Boxes on a Patron Members' Night, or some alternative night at each season, priority postal booking for Society's productions and all other amenities and facilities of the Society.

If you wish to become a Patron Member please complete the form below and forward to

FERDINANDO d'ARDIA CARACCILO,

Chairman Patron Members' Committee,

Dublin Grand Opera Society,

16 Arran Quay, Dublin, 7.

.....

## APPLICATION FOR MEMBERSHIP OF THE

# DUBLIN GRAND OPERA SOCIETY

I wish to make application to join the above Society as a  
Patron Member (Annual)

Enclosed is Cheque/P.O. for £5 : 5 : 0 Subscription.

(NOTE : Cheques and Orders to be made payable to the Society.)

Full Name .....  
(Block Letters. Please state whether Mr., Mrs. or Miss)

Address .....  
.....

Signature .....

Telephone No. (If Desired).....

# Works Produced by the Society Since its Foundation, 1941

ALVATORE ALLEGRA  
AVE MARIA  
MEDICO SUO MALGRADO

DOMENICO CIMAROSA 1749-1801  
IL MATRIMONIO SEGRETO

HANDEL, 1685-1759  
MESSIAH

WOLFGANG AMADEUS MOZART, 1756-1791  
IDOMENEO  
IL SERAGLIO  
MATRIMONIO di FIGARO  
DON GIOVANNI  
COSI FAN TUTTE

LUDWIG VAN BEETHOVEN, 1770-1827  
FIDELIO

RICHARD WAGNER, 1813-1883  
THE FLYING DUTCHMAN  
DIE WALKURE  
TRISTAN AND ISOLDE  
TANNHAUSER

GIOACHINO ANTONIO ROSSINI, 1792-1868  
IL BARBIERE di SIVIGLIA

VINCENZO BELLINI, 1802-1835  
NORMA  
SONNAMBULA

GAETANO DONIZETTI, 1797-1848  
LUCIA di LAMMERMOOR  
LA FAVORITA  
DON PASQUALE  
ELISIR d'AMORE

GIUSEPPE VERDI, 1813-1901  
RIGOLETTO  
IL TROVATORE  
LA TRAVIATA  
UN BALLO IN MASCHERA  
LA FORZA DEL DESTINO  
DON CARLOS  
AIDA  
OTELLO  
SIMONE BOCCANEGRA  
FALSTAFF  
NABUCCO  
MACBETH

AMILCARE PONCHIELLI, 1834-1886  
LA GIOCONDA

CHRISTOPH WILLIBALD GLUCK 1714-1787  
ORPHEUS AND EURIDICE

CHARLES FRANCOIS GOUNOD, 1818-1893  
FAUST  
ROMEO AND JULIET

GEORGES BIZET, 1843-1895  
CARMEN

PIETRO MASCAGNI, 1863-1945  
CAVALLERIA RUSTICANA  
L'AMICO FRITZ

RUGGIERO LEONCAVALLO, 1858-1924  
PAGLIACCI

GIACOMO PUCCINI, 1858-1924  
LA BOHEME  
TOSCA  
MADAM BUTTERFLY  
MANON LESCAUT  
TURANDOT  
SUOR ANGELICA  
GIANNI SCHICCHI

ERMANNO WOLF-FERRARI, 1876-1948  
SEGRETO DI SUSANNA

UMBERTO GIORDANO, 1867-1948  
ANDREA CHENIER  
FEDORA

JACQUES OFFENBACH, 1819-1880  
TALES OF HOFFMAN

CAMILLE SAINT-SAENS, 1835-1921  
SAMSON AND DELILAH

JULES MASSENET, 1842-1912  
MANON

CLAUDE DEBUSSY, 1862-1918  
PELLÉAS AND MÉLISANDE

ENGLEBERT HUMPERDINCK, 1854-1921  
HANSEL AND GRETEL

FRIEDRICH SMETANA, 1824-1884  
THE BARTERED BRIDE

MICHAEL WILLIAM BALFE, 1808-1870  
THE BOHEMIAN GIRL

LICINIO REFICE, 1884-1954  
CECILIA

JOHANN STRAUSS, 1825-1899  
DIE FLEDERMAUS



